

# Quare fremuerunt

49

*Symphonie*

The first system of musical notation consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). The second staff is in alto clef. The third and fourth staves are in tenor clef. The bottom staff is in bass clef. The music is written in a 4/4 time signature and features a complex, rhythmic melody with many beamed notes and rests.

The second system of musical notation consists of five staves, continuing the musical composition from the first system. It maintains the same instrumental arrangement and complex rhythmic patterns.

*quare fremue - runt gentes quare fremu -*

*fa ta ta*

The third system of musical notation consists of five staves. The top staff is in treble clef and contains the vocal line with the lyrics "quare fremue - runt gentes quare fremu -". The second staff is in alto clef. The third and fourth staves are in tenor clef. The bottom staff is in bass clef. The music continues with the same instrumental arrangement and complex rhythmic patterns.

## Quare fremuer?

*runt gentes et populi meditati sunt inania et populi medi*



*tati sunt inania quare fremue- - - - runt gentes et populi medi*



*tati sunt inania et populi medi - tati sunt j*



# De M. de Lully

51

quare fremue — runt gentes quare fremue — runt gentes et  
 quare  
 quare fremue — — runt gentes quare quare fremue — — runt  
 na — — ni — a quare fremue — runt gentes et populi medi  
 quare fremue — runt gentes quare fremue — — runt gentes et populi medi  
 populi et populi medi tati sunt inania et populi et populi medi  
 populi et populi medi — tati sunt inania et populi medi tati sunt i  
 gentes et populi medi tati sunt inania et populi et populi medi  
 tati sunt inania quare fremuerunt gentes et populi medi  
 tati sunt inania quare fremuerunt — runt gentes et populi medi



*Quare fremuerunt*

tati sunt ina- nia quare fremue- runt gentes et  
pania quare fremue- runt gentes et populi meditati sunt inania et  
tati sunt ina- nia quare fremue- runt quare fremue- runt  
tati sunt inania quare fremue- runt gentes quare fremue- runt  
tati sunt inania quare fremue- runt gentes et

This system contains five staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The music is written in a single system with a key signature of one flat and a common time signature.

populi meditati sunt inania quare fremue- runt gentes et  
populi et  
gentes et populi meditati sunt inania meditati sunt inania et  
gentes et populi meditati sunt inania meditati sunt inania et  
populi meditati sunt inania et populi meditati sunt inania et

This system contains five staves of music. The first staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a vocal line with lyrics. The music is written in a single system with a key signature of one flat and a common time signature.

de M<sup>r</sup> de Lully

53

populi meditati sunt inania

CONSERVATOIRE  
DE MUSIQUE  
BIBLIOTHEQUE

populi meditati sunt inania astiterunt Reges terræ et principes et

principes conuenerunt in unum astiterunt Reges terræ et principes et

## Quare fremuerunt

*principes conuerterunt in unum aduersus dominum aduersus dominum et ad*

*uersus christum ejus et aduersus christum ejus aduersus dominum et ad*

*uersus christum ejus et aduersus dominum et aduersus christum*

# De M<sup>r</sup> de Lully

55

dirumpamus vincula eorum dirumpamus vincula eorum  
dirumpamus vincula eorum dirumpamus vincula eorum vincula vincula eorum  
dirumpamus dirumpamus vincula eorum dirumpamus vincula vincula e  
dirumpamus // vincula vincula eorum vincula e  
jus dirumpamus vincula eorum dirumpamus // vincula e -

This system contains the first 12 measures of the piece. It features a vocal melody in the upper staves and a complex instrumental accompaniment in the lower staves. The lyrics are written below the vocal staves, with some words split across measures. The music is in a major key with a common time signature.

Et projiciamus a nobis jugum ipsorum et projiciamus a nobis  
Et  
orum et projiciamus a nobis jugum ipsorum et projiciamus a  
orum  
orum et projiciamus a nobis jugum ipsorum et projiciamus a

This system contains the next 12 measures. The vocal melody continues with the lyrics 'Et projiciamus a nobis jugum ipsorum et projiciamus a nobis'. The instrumental accompaniment remains dense and rhythmic. The lyrics are written below the vocal staves, with some words split across measures. The music is in a major key with a common time signature.



## Quare Tremuerunt

This musical score is for a piece titled "Quare Tremuerunt". It is written for a choir with four parts: Soprano, Alto, Tenor, and Bass. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are in Latin and are written below the vocal staves. The score consists of two systems of four staves each. The first system contains the first two lines of the text, and the second system contains the next two lines. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are also some dynamic markings, such as "p" (piano) and "f" (forte), and articulation marks like slurs and accents. The overall style is that of a classical choral setting.

*jugum ipsorum et projiciamus a nobis a nobis jugum ipsorum durum*  
*jugum ipsorum et*  
*nobis et*  
*nobis et*  
*nobis jugum ipsorum et projiciamus a nobis jugum ipsorum durum*  
*namque dirumpamus vincula eorum et projiciamus a nobis jugum ipso-*  
*rum*  
*rum*  
*rum*  
*rum*  
*namque dirumpamus vincula eorum et projiciamus a nobis jugum ipsorum*



# De M<sup>r</sup> de Lully

57.

rum et projiciamus a nobis et projiciamus a nobis jugum ip-

rum et

rum et projiciamus et projiciamus a nobis jugum ipsorum

et

et projiciamus a nobis jugum ipsorum et projiciamus a nobis



psorum et projiciamus a nobis jugum ipsorum dirumpamus vincula e-

psorum

et projiciamus a nobis a nobis jugum ipsorum dirumpamus dirum

et

jugum ipsorum et projiciamus a nobis jugum ipsorum dirumpamus dirum

## Quare Fremerunt

Handwritten musical score for the piece "Quare Fremerunt". The score is written on ten systems of staves, each system containing a vocal line and a piano accompaniment. The vocal lines are written in a cursive script, and the piano accompaniment is written in a more formal, printed style. The lyrics are in Latin and describe the breaking of bonds and the casting of the yoke of the Lord.

*orum dirumpamus vincula eorum dirumpamus vincula eorum et projici-*  
*amus*  
*amus*  
*amus*  
*amus vincula eorum dirumpamus dirumpamus vincula eorum et projici-*  
*amus a nobis et projiciamus a nobis jugum ipsorum et projici-*  
*amus*  
*amus*  
*amus*  
*amus a nobis et projiciamus a nobis jugum ipsorum et projici-*

# De M.<sup>r</sup> de Lully

59.

amus a nobis jugum ipsorum.

qui habitat in Coelis irride - bit

amus a nobis jugum ipso - rum.

This system contains the first eight measures of the piece. It features a vocal line with lyrics and a lute line with a complex rhythmic pattern. The key signature has one flat (B-flat), and the time signature is 3/4. The system ends with a repeat sign.

eos irridebit eos qui habitat in coelis irride - bit eos irri -

This system contains measures 9 through 16. The vocal line continues the lyrics, and the lute line maintains its rhythmic pattern. The system ends with a repeat sign.

debit eos et dominus subleuabit eos et dominus subleuabit eos.

This system contains measures 17 through 24. The vocal line continues the lyrics, and the lute line maintains its rhythmic pattern. The system ends with a repeat sign.

qui

qui habitat in Coelis irride - bit eos irridebit eos qui

This system contains measures 25 through 32. The vocal line continues the lyrics, and the lute line maintains its rhythmic pattern. The system ends with a repeat sign.

## Quare Tremuerunt

Handwritten musical score for the first system. It consists of three staves: a vocal line in G-clef, a piano accompaniment line in C-clef, and a basso continuo line in C-clef. The lyrics are written below the piano staff. The music is in 4/4 time and G major.

*dominus subleuabit eol qui habitat in Coelis irride - - bit eol et*

Handwritten musical score for the second system. It consists of three staves: a vocal line in G-clef, a piano accompaniment line in C-clef, and a basso continuo line in C-clef. The lyrics are written below the piano staff. The music is in 4/4 time and G major.

*dominus et dominus subleuabit eol et dominus et dominus subleuabit e-*

Handwritten musical score for the third system. It consists of six staves: a vocal line in G-clef, a piano accompaniment line in C-clef, a basso continuo line in C-clef, and three additional staves for a figured bass or organ. The lyrics are written below the piano staff. The music is in 4/4 time and G major.

*ol tunc loquetur ad eol in ira sua tunc loquetur ad eol in ira sua in ira*

*tunc loquetur ad eol in ira sua tunc loquetur ad eol in ira sua in ira*

Handwritten musical score for the fourth system. It consists of five staves: a vocal line in G-clef, a piano accompaniment line in C-clef, a basso continuo line in C-clef, and two additional staves for a figured bass or organ. The music is in 4/4 time and G major.



# De M<sup>r</sup> de Lully

61

*sua et in furo - - - re suo conturbabit eot conturbabit e*  
*sua et in fu - rore suo conturbabit contur - babit conturbabit e*  
*sua et in furo - - re suo et in furore suo conturbabit conturbabit e*  
*sua et in furore suo conturbabit eot contur - babit conturbabit e*  
*sua et in furo - - - re suo conturbabit e -*

*et in furo - - - re suo conturbabit eot contur*  
*et in furore suo conturbabit eot conturbabit eot contur*  
*et in furo - re suo*  
*et in furore et in furore suo conturbabit eot contur*  
*et in furo - - - re suo contur*

Quare Fremuerunt

[illegible]

## 63

[illegible]

## Quare fremuerunt

*Ritournelle*

*Ego autem Constitutus sum Rex ab eo Super Sion*

*montem sanctum ejus Super Sion montem sanctum ejus ego autem Consti*

*tutus sum Rex ab eo Super Sion montem sanctum suum Super Sion montem*

*sanctum suum praeedicant praeedicant praeceptum ejus praeedicant praeceptum ejus*

*Dominus dixit ad me filius meus es tu Dominus dixit ad*



# de M.<sup>r</sup> de Lully

65

me filius meus es tu ego hodie genui te ego hodie hodie

genui te ego hodie hodie genui te ego hodie genui-

te ego hodie hodie genui te

Postula a me et dabo tibi

gentes hereditatem tuam postula a me et dabo tibi gentes hereditatem

66

## Quare Tremuerunt

tuam Et posselli- onem tuam terminos terra et posselli onem tuam

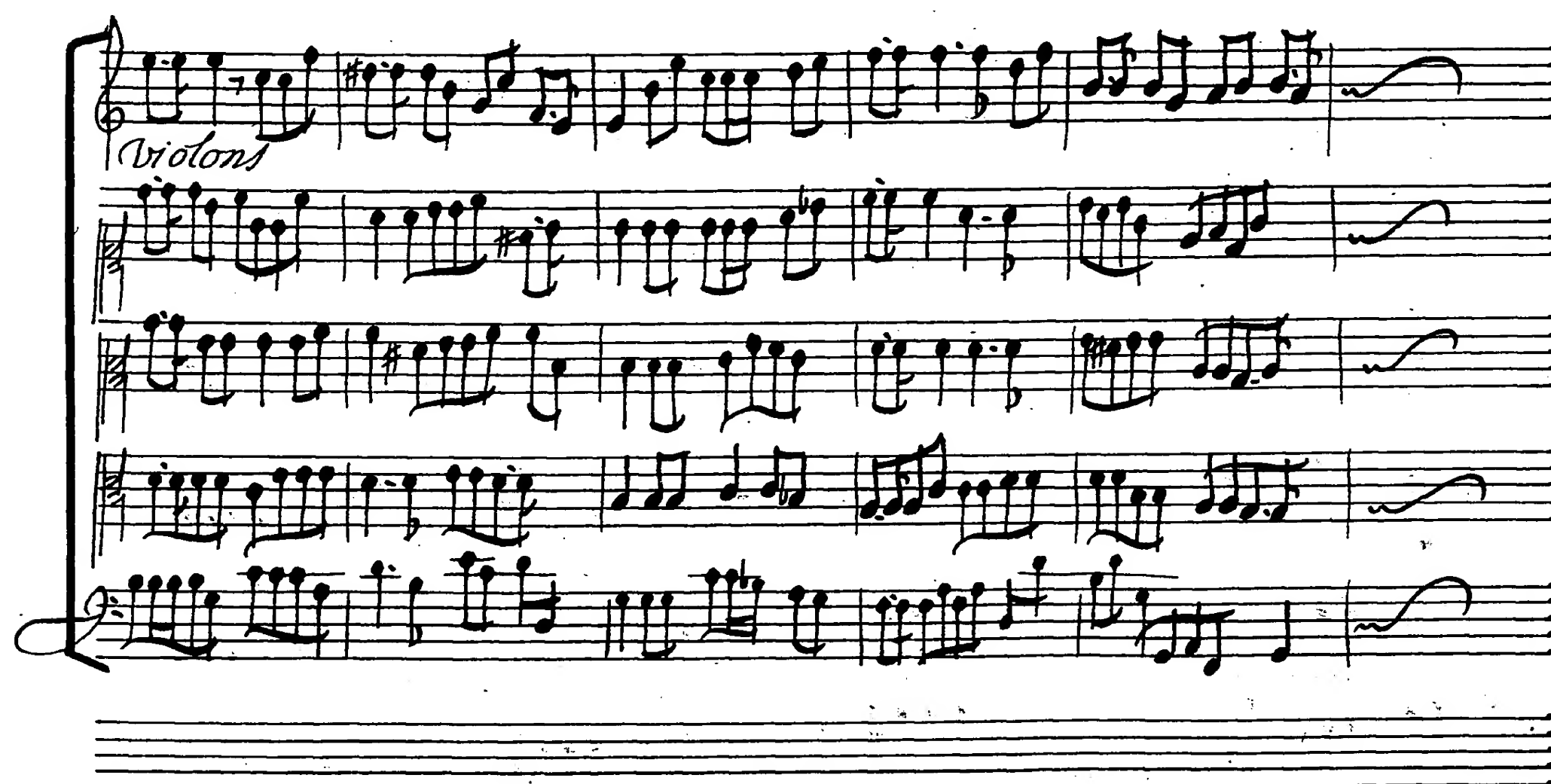


terminos terra et posselli onem tuam terminos terra.

*Symphonie*



*Violons*



# De M. de Lully

67

Reges eot in uirga ferrea Reges eot in uirga ferrea in uirga ferrea

Reges eot in uirga ferrea Reges eot in uirga ferrea in uirga ferrea

Et tanquam vas figuli confringes eot et tanquam vas figuli confringes eot con

Et tanquam vas figuli confringes eot et tanquam vas figuli confringes eot con

## Quare fremuerunt

Handwritten musical score for the piece "Quare fremuerunt". The score is written on 16 staves, organized into four systems of four staves each. The notation is in a historical style, featuring a single-clef treble clef and a key signature of one flat (B-flat). The lyrics are written in a cursive script below the staves. The piece begins with a treble clef and a B-flat key signature. The lyrics are: "fringes confringes eos et tanquam vas figuli confringes eos et tanquam vas figuli". The score includes various musical notations such as notes, rests, and accidentals. The piece concludes with a double bar line.

fringes confringes eos et tanquam vas figuli confringes eos et tanquam vas figuli

fringes confringes eos et tanquam vas figuli confringes eos et tanquam vas figuli

confringes eos confringes confringes eos et tanquam vas figuli confringes eos con

confringes eos confringes confringes eos et tanquam vas figuli confringes eos con



# De M<sup>r</sup> de Lully

69

*fringes constringes eos*

*Et nunc Reges intelligite intelligite Erudimini*

*fringes constringes eos*

*qui judicatis terram et nunc Reges intelligite intelligite Erudimini*

*servite*

*servite*

*servite servite domino in timore*

*Erudimini qui judicatis terram*

Quare fremuerunt

*Ut exultate ei cum tremore et exultate ei cum tremore*  
*et exultate ei et exultate ei cum tremore et*  
*in timore*  
*Ut exultate ei et exultate ei cum tremore*  
*et exultate ei et exultate ei cum tremore*  
*re et exultate ei et exultate ei cum tremore*  
*exultate ei et exultate ei et exultate ei cum tremore et*  
*re et*  
*re et exultate ei et exultate exultate ei cum tremore et*  
*re et exultate ei et exultate ei cum tremore*  
*re et*

# De M<sup>r</sup>. de Lully

71.

exultate exultate ei cum tremore servite

exultate ei cum tremore — — — re servite

exultate

servite servite domino

exultate exultate ei cum tremore

exultate ei cum tremore — — — re

et exultate ei et exultate exultate

in timore in timore

et exultate ei et exultate exultate

ei cum tre

## Quare Tremuerunt

Handwritten musical score for the hymn "Quare Tremuerunt". The score is written on 18 staves, organized into three systems of six staves each. The first system contains the vocal melody and the first system of the organ accompaniment. The second system contains the second system of the organ accompaniment. The third system contains the third system of the organ accompaniment. The lyrics are written in Latin and are placed below the vocal melody and the organ accompaniment. The score is written in a clear, legible hand.

*ei cum tremore seruite seruite domino in timore seruite seruite*

*seruite seruite domino seruite seruite*

*mo — — — re, in timore*

*domino in timore et exultate ei et exultate exultate ei cum tre-*

*domino in timore et exultate ei et exultate ei cum tremo—*

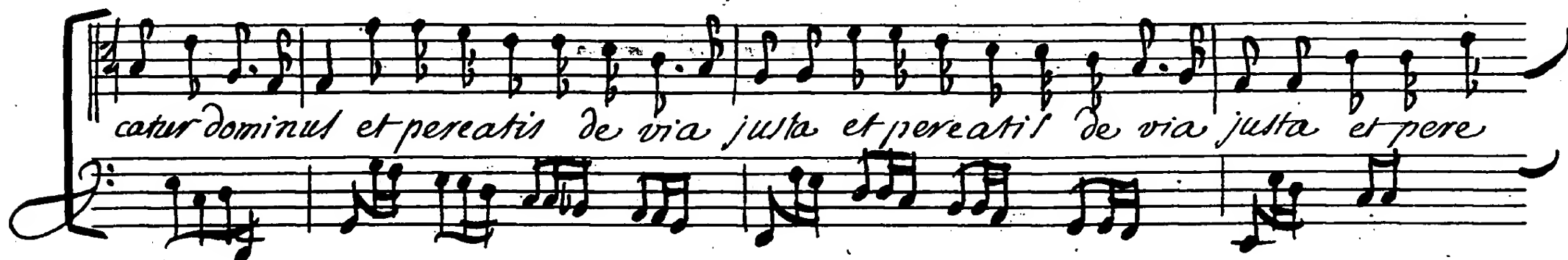
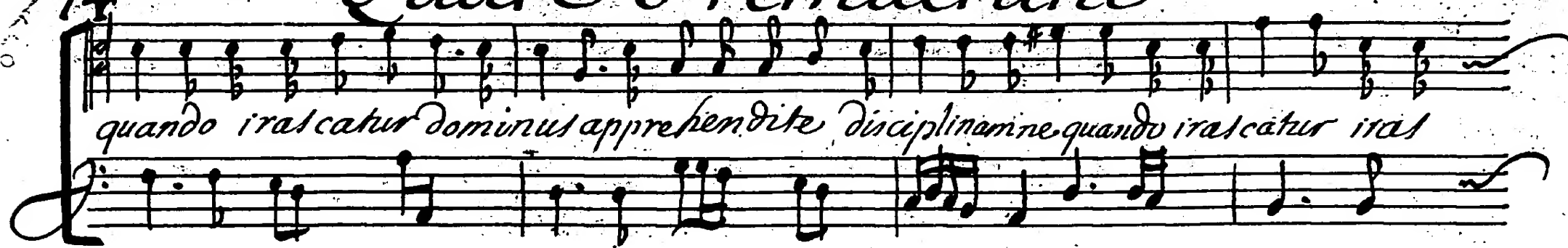
*in timore*



73

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# Quare Premuerunt



atis et pereatis de via justa cum exar - - - perit in breui ira

cum exar - - - perit in breui cum exar

cum exar perit in breui ira sua cum exar - - - perit cum ex-

cum exar - - - perit in breui cum exar perit in breui ira

cum exar perit in breui ira sua cum exar - - - perit cum exar

sua ira sua cum exar - - - perit in breui ira sua ira

# De M<sup>c</sup> de Lully

Handwritten musical score for "De M<sup>c</sup> de Lully". The score consists of multiple staves, with the top section featuring vocal lines and the bottom section featuring instrumental accompaniment. The lyrics are written below the vocal staves.

Lyrics (Latin):

- ferit in breui ira sua cum exar - ferit in breui ira  
ar - - - ferit in breui cum exar - - - ferit in breui ira  
sua cum exar - - - ferit in breui ira sua cum exar  
ferit in breui cum exar - - - ferit in breui cum exar ferit in breui cum ex  
sua cum exar - - - ferit in breui ira sua cum exar  
sua cum exar - - - ferit in breui ira sua cum ex  
ferit in breui ira sua cum exar - - - ferit in breui cum  
arrit in breui ira sua cum exar - - - ferit in  
ferit in breui ira sua ira sua cum exar - - - ferit in

## Quare Tremuerunt

Handwritten musical score for the hymn "Quare Tremuerunt". The score is written on 18 staves, organized into three systems of six staves each. The music is in a key with one flat (B-flat) and a common time signature (C). The lyrics are written in Latin and are distributed across the staves. The first system contains the first two lines of the hymn. The second system contains the next two lines. The third system contains the final two lines. The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in a cursive style typical of 18th or 19th-century musical manuscripts.

arterit in breui ira sua beati omnes qui confidunt in eo qui con  
arterit  
arterit  
breui  
breui ira sua ira sua beati omnes qui confidunt in  
fidunt qui confidunt in eo qui confidunt in eo  
beati  
beati omnes  
eo qui confidunt in eo qui confidunt in eo beati omnes qui con



de M<sup>r</sup>. de Lully

77

beati omnes qui confidunt in eo qui con-

fidunt in eo, qui confidunt in e-o

fidunt in beati omnes qui confidunt in e-o beati

beati omnes qui confidunt in

beati omnes qui confidunt in e-o

# 78. Quare Tremuerunt

Handwritten musical score for the hymn "Quare Tremuerunt". The score is written on 18 staves, organized into two systems of nine staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written in Latin and are repeated across the staves.

*Lyrics:*

beati omnes qui confidunt in eo qui confidunt in  
 eo qui confidunt in e - o  
 beati omnes qui confidunt in eo qui confidunt in  
 e - o beati omnes beati omnes beati omnes qui confidunt in  
 e - o beati omnes beati omnes beati omnes qui confidunt in

# De M. de Lully

79

Handwritten musical score for a piece by M. de Lully. The score is written on multiple staves, with the top staff featuring a vocal line and the subsequent staves featuring instrumental parts. The lyrics are in Latin, and the notation includes various musical symbols such as clefs, notes, rests, and accidentals. The score is divided into two main systems, each containing several staves. The lyrics are written below the staves, and the musical notation is in a historical style, likely from the 17th or 18th century.

*e-o Beati omnes qui confidunt in eo qui confidunt in e-o Beati*

*Beati omnes qui confidunt in eo qui confidunt in e-o*

*Beati omnes qui con*

*omnes qui confidunt qui confidunt in e-o Beati omnes Beati*

*fidunt in eo qui confidunt in e-o Beati omnes Beati*

# 80 Quare Tremuerunt

Handwritten musical score for the hymn "Quare Tremuerunt". The score is written on 20 staves, organized into four systems of five staves each. The notation is in a single melodic line, likely for a choir or solo voice. The lyrics are written in Latin and are repeated across the staves. The first system of staves contains the lyrics: "omnes beati omnes qui confidunt in e — o". The second system contains: "omnes beati omnes qui confidunt in e — o". The third system contains: "beati omnes eo qui confidunt in eo qui confidunt in e — o". The fourth system contains: "beati omnes". The score is written in a clear, elegant hand, with a key signature of one flat (B-flat) and a common time signature (C). The paper is aged and slightly discolored.

omnes beati omnes qui confidunt in e — o

beati omnes qui confidunt in

omnes beati omnes qui confidunt in e — o

beati omnes

eo qui confidunt in eo qui confidunt in e — o

beati omnes



de M<sup>r</sup>. de Lully

81

Handwritten musical score for a vocal ensemble, featuring ten staves. The lyrics are written below the staves, indicating a religious or liturgical text. The notation includes various musical symbols such as notes, rests, and clefs.

Beati omnes qui confi- dunt in e- o  
qui confidunt qui confidunt in e- o  
qui confi- dunt in e- o  
qui confidunt qui confidunt in e- o  
Beati omnes qui confidunt in e- o

Empty musical staves for notation.